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I.—THE FABLE OF THE CROW AND THE PALM-TREE: A PSYCHIC MOTIF IN HINDU FICTION.

Note.

The following pages are concerned with a lost Hindu fable about a crow (kāka) and a palm-tree (tāla), which appears in literature strictly only in the shape of the allusive derivative adjective kākatāliya, 'pertaining to the crow and the palm-tree'. By way of introduction, other derivatives from compounded fable words, which occur in the literature and grammatical treatises, call for explanation or discussion.

The fable of the crow and the palm-tree is as follows: A crow alights upon a palm-tree just at the moment when the tree is falling, making it appear that the insignificant animal causes the downfall of the majestic tree. This turns out, in the light of the present treatment, to be an important psychic motif of Hindu fiction. In accordance with a plan for encyclopedic treatment of Hindu Fiction, stated some years ago,¹ the main

¹ See my articles, 'On Recurring Psychic Motifs in Hindu Fiction, and the Laugh and Cry Motif', JAOS. xxxvi. 54-89; and, 'On the Art of Entering Another's Body': a Hindu Fiction Motif, Proceedings of the American Philosophical Society, lvi. 1-43. Preceded by, 'The Character and Adventures of Mūladeva, ibid. lii. 616-50; and, 'On Talking Birds in Hindu Fiction', Festschrift für Ernst Windisch, 349-61. Dr. E. W. Burlingame has published, in the same spirit, 'The Act of Truth (Saccakiriya): a Hindu Spell and its Employment as a Psychic Motif in Hindu Fiction', Journal of the Royal Asiatic Society, July, 1917, pp. 429-67.

purpose of this article is a study, as exhaustive as possible, of the kākātālīya motif.

Derivatives from compounds alluding to fables.

Hindu literature contains a liberal allowance of allusions to familiar fables which carry, by a word or two, the suggestion to the reader or hearer of the import of the fable. It is done, as with us, by mere mention of the chief actors or the chief properties that occur in the fable, such as 'the wolf and the sheep'; 'sour grapes'; 'strange feathers', etc. Now the language is facile in making compounds, and this results in the rather striking outcome of a number of compound words which join, with significant closeness, a pair of animals of the fable, or an animal and some inanimate object. As these dvandva pairs take on to themselves derivative grammatical suffixes, they become compact words of considerable length, calling for grammatical treatment; they are, therefore, preserved partly in literature, and partly in grammatical treatises. The final outcome is rather curious: the grammarians as well as the literature itself, have some fable compounds that are perfectly clear, and they have some whose import is obscure and disputable. Their number is not as large as is the interest attaching to them. We may wonder, by the way, whether Western literatures contain allusions to fables, no longer quite intelligible, because the fable itself has passed out, or has become obscured by later rifacimento, or popular mishandling.

Kākolūkam, kākolūkīyam, and kākolūkikā.

There are three derivatives from a copulative compound of the two birds' names kākā, 'crow', and ulūka, 'owl', namely, kākolūkam, kākolūkīyam, and kākolūkikā. The last of these words is reported in glosses (vārttikā) to Pāṇini 4. 2. 104; 3.125; it would seem that the word kathā, 'story', must be supplied with it. The compound kākolūkam occurs in a gloss to Pāṇini 2. 4. 9; it means 'crow and owl'. The third, kākolūkīyam, 'pertaining to crow and owl', is the name given by the Pāñcatantra itself to the third book of that collection of fables,¹

¹ kākolūkīyāṁ nāma tṛtīyāṁ tantram. See Weber, Indische Studien xiii. 486; Benfey, Das Pāñcatantra, i. 37, 335 ff.

meaning, 'The story, or the book, of the crows and the owls'. Now this book deals with the enmity, or the war, between the crows and the owls; the words *kākolūkikā* and *kākolūkīyam* are, therefore, usually, but not precisely, so translated. Be this as it may, these words point not only to that remarkable section of the *Pañcatantra*, but also to popular storiettes and adages, based upon that hostility.

As regards the basis of this conception in the *ῥῥος* (*svabhāva*)¹ of the two birds, very little can be adduced from accounts of the surface behavior of the two bird kinds, or from their recorded natural histories. The Western representatives of the two species are not in the habit of carrying on pitched battles. Owls are blind by day; crows do not see by night: *Vāsavadattā*, Introduction, stanza 6; *Pūrṇabhadra*, *Pañcākhyānaka*, p. 131, l. 10; *Kalyāṇamandirastotra* 3 (*Indische Studien* xiv. 378); *Böhtlingk*, *Indische Sprüche*, nrs. 2805, and 142, 2214, 3814, 3895, 4668, 6855; *Ramaswami Raju*, *Indian Fables*, pp. 21 ff.; *Benfey*, *Das Pañcatantra*, vol. i, p. 252. The oldest names of both birds, *kāka*, 'crow', and *ulūka*, 'owl', are derived from onomatopoeic cacophonies. So also *ghūka*, another name of the owl (*Sprüche*, 3814)². The crow frequents dung-heaps; says *kāka-kāka*, or *kā-kā* (*Jātakas* 339 and 451);³ and is, in every way, conceived to stand at the bottom of the ornithological species.⁴

But the owl, too, is 'no great shakes'. When the owl is a candidate for the kingship of the birds, the crow remonstrates: 'Crooked-nosed, squint-eyed, gruesome, and repulsive is the owl to look upon, even when he is not angry. How will it be when he is in wrath?' Thus in *Pañcatantra* 3. 75 (ed. *Kosegarten*); 3. 78 (*Bombay edition*); *Tantrākhyāyikā* 3. 2; *Pūrṇabhadra* 3. 68, etc. Or, *Ulūka Jātaka* (270), 'Hold on, this

¹ *Mṛcchakaṭikā* 3. 2: *ṣaḥāviadoṣe na ṣakkī vālidum* = *svābhāviko doṣo na ṣakyo vārayitum*, 'a fault inherent by nature cannot be checked'.

² *ghūka-ghūtṛtāih*, *Rāuhīṇeya Carita* 5.

³ So also in the folk story in *Parker*, *Village Folk-Tales of Ceylon*, vol. i, p. 224. Ironically, we are 'caw-caws', we are 'caw-caws', croak the crows, frightened by the shriek of owls: *Subhāṣitārṇava* 214 (*Sprüche*, 5940).

⁴ See my note on, 'Haṇsa and crow', in 'The Life and Stories of the Jaina Savior *Pārṣvanātha*', p. 187.

fellow (the owl) has such a face at the moment of his coronation: what sort of a face will he make when he is wroth? When he will look at us in anger we shall burst right here (tattha-tattha) like sesame seeds on a hot pan. I do not like to make him king; he does not please me, he does not please me.' The birds chose the golden Haisa as king. Henceforward the two birds nursed enmity towards one another.¹

It is conceivable that the owl, perched, unseeing by day, on the numberless branches of the huge banyan trees of India, challenged in some way the predatory instincts of the crow; and, vice versa, that the crow, blind by night, is the owl's object of attack. Or, the acknowledged offensiveness of the two may have furnished the motive for their reciprocal dislike. Hindu literature, at any rate, reports this hostility with most certain voice. Hemacandra reports *kākāri*, 'enemy of the crow', as a kenning for 'owl'. In *Samayāmātrkā* 4. 7 the words 'owl-faced', 'crow-necked', or 'cat-eyed' describe people that are forever quarreling. In *Aṭṭhāna Jātaka* (425), 'the Jātaka of impossible conditions', the Bodhisat offers to return to the house of an ungrateful and rapacious courtesan,

'When crows and owls shall meet to talk in converse privily,
And woo each other, lover-like, the thing perchance may be'.

How likely this is may be gathered from the same list of ten impossible conditions, e. g.,

'When woven out of tortoise-hair a triple cloth you see,
For winter wear against the cold, perchance it then may be'.

In the story of *Suṣronī*, in the Tibetan Kanjur, the man taunts that lightskirt similarly: 'When the crow and the owl shall nest upon the same tree and enjoy bliss; when the cobra and the ichneumon (mongoos) shall live harmonious in the same hole, then will you virtuous be'.² The Chinese *Avadāna*

¹ See Stanislas Julien, *Les Avadānas*, vol. i, pp. 41-46, a sophisticated account of the birds' choice of a king. The owl is proposed, because he sleeps by day, but is awake by night, and keeps guard over the birds. The parrot here takes the place of the crow in objecting to the repulsive owl. The parrot is elected.

² See Schiefner, *Mélanges Asiatiques* (Bulletin of the Academy of St. Petersburg) 1876, p. 746. In Ralston's recast, *Tibetan Tales*, p. 234, the simile of crow and owl is wanting.

applies these impossible conditions, with some changes, to a different theme, namely the search for Buddha relics: 'Si des corbeaux et des hiboux habitaient ensemble dans un même lieu, et vivaient entre eux, en bonne harmonie, on pourrait chercher des reliques du Bouddha.' See Stanislas Julien, *Les Avadānas*, vol. ii, p. 114.

In Kosiya Jātaka (226), 'Owl Jātaka', an owl enters a thicket of bamboo, and hides in it. There comes a flock of crows: 'We will catch him', say they, 'as soon as he shall come out'. They surround the thicket; out comes the owl before his time, not waiting until the sun should set, and tries to make his escape. The crows surround him, and peck him with their beaks, till he falls to the ground. Feebly, the apolog teaches the Buddhist monks not to leave their dwelling before the right time. Turn about is fair play. In *Hitopadeśa* 4. 47 = *Kāmandakīya-Nītisāra* 9. 40, the crow is the under dog: 'He that engages in battle, at an untimely season, is slain by him that fights in season, like the crow whom the owl deprived of his eyesight at midnight.'

This apophthegm is an allusion to what may be called the old historical fable of the two birds, which was floating property before it entered the wonderful frame-story of the third book of the *Pañcatantra*. It occurs in *Mahābhārata* 10. 1: The defeated Kuruide heroes, Kṛpa, Aṣvatthāman, and Kṛtavarman, in their flight, arrive at sunset in a forest under a banyan tree. As night comes on, Kṛpa and Kṛtavarman sleep, but Aṣvatthāman observes an owl which bravely comes on and kills many crows, perched upon the branches of the tree. Having killed them, the owl rejoices, because 'he has, as destroyer of his enemies, revenged himself upon them to his heart's content' (*pratikṛtya yathākāmaṁ ṣaṭrūṇāṁ ṣatrusūdanaḥ*, 10. 1. 44). After some parley with his companions, Aṣvatthāman attacks by night the camp of the Pāṇduides, and succeeds in almost wiping them out.

Most of these ideas enter into the composition of the *kāko-lūkiya* book of the *Pañcatantra*. They are, without doubt, to a considerable extent echoes of that most popular book, but, for my part, I would not doubt that apolog and apophthegm busied themselves with the interrelation of these two birds prior to the composition of the *Pañcatantra*, as they did without doubt,

busy themselves with them individually. The Pañcatantra story¹ represents a political intrigue, carried on by the ministers of the kings of the two species; this is done with a positively virginal innocence of any kind of morality. Their enmity is motivated by the story of the election in the past by the birds of a king, in which the owl's candidacy is 'queered' by the crow. The motif, 'owls blind by day; crows unseeing by night', enters strongly: In a banyan lives the king of the crows, Meghavarṇa, 'Cloud-color', surrounded by many crows. The king of the owls, Arimardana, dwells in that region in a mountain cave, which serves as castle. By night he circles about the banyan, killing so many crows that the tree is gradually depleted. Meghavarṇa consults his ministers, one after another. In good Hindu fashion they offer more or less Macchiavellian advice, the one last consulted regularly rejecting the plan of his predecessor. Finally Meghavarṇa consults Sthirajīvin, an old ex-minister of his father, who craftily stages a sham rupture with Meghavarṇa. In the presence of servants, Sthirajīvin uses unbridled language against his liege lord; the king attacks him with light pecks of his beak, and smears him with blood made ready for that purpose. The king then retires with his crows to the vicinity of the castle of the owls. A spy crow reports this important event to Arimardana, the king of the owls. The old minister Sthirajīvin places himself in the way of Arimardana, and proposes to betray the present refuge of the crows. Here again the king consults his ministers as to the advisableness of trusting a former enemy. After a to and fro of conflicting saws of political wisdom, the king decides to trust. Sthirajīvin, afraid to live with the owls in their castle, where he would be under constant surveillance, asks modestly for a habitation outside. Every day he throws a splinter of wood upon his lair, in order to fire the castle; flies by day, when the owls are blind, to Meghavarṇa, and orders the crows to come each with a burning splinter to the castle of the owls, and throw it upon his nest at the gate. In a final Ragnarök the owls are roasted in their stronghold, as tho in the hell Kumbhipāka, 'Pot-Fire'. Meghavarṇa returns to his banyan to a life, with his crows, that is henceforth merry and secure.

¹A rationalized version of this story is quoted from the Chinese Avadānas by Stanislas Julien, *Les Avadānas*, vol. i, pp. 31 ff.

Ahinakulam and ahinakulikā.

Much more obviously founded on their nature (svabhāva) is the hostility of another pair of animals, namely that of the serpent and the ichneumon or mongoos, as expressed in a compound, or a derivative from that compound. The scholiast to Pāṇini 2. 4. 9 mentions ahinakulam, 'serpent and mongoos'; the scholiast to Pāṇini 4. 2. 104, and Māhābhāṣya 4. 74 report the derivative ahinakulikā. The latter presumably means 'story of the serpent and mongoos'; the strife between the animals is implied, but not expressed.¹ Clear up from AV. 6. 139. 5, 'as the ichneumon tears the serpent', down to modern days, as may be seen in Kipling's story Riki-Tiki-Tava, this enmity is well understood and expressed in literature. Tho the Nakula Jātaka (165) lamely narrates a great success on the part of the Bodhisat in reconciling the pair,² the Tibetan version of the Aṭṭhāna Jātaka (425), quoted above, asserts, 'When the snake and the ichneumon dwell in the same hole, and put up with each other, then shalt thou be virtuous'; see Schiefner in *Mélanges Asiatiques*, 1876, p. 764; Ralston, *Tibetan Tales*, p. 234. When the two animals must live together temporarily, their native antagonism crops out, as in the Tibetan Tale, Ralston, *ibid.* p. 308. The same text, p. 33, has a passage which brings out the familiarity of the conception: A snake and an ichneumon, which had quarreled and were fighting with each other, begged that the king might be asked on what account they, as soon as they saw each other, day by day, became angry and began to fight.' A naive explanation follows on p. 35: 'When ye were men, ye were born as brothers. One of the two said, "Let us divide our property." But the other would not consent to the division. On that account, the one, being too covetous, was born again as a snake; but the other, inasmuch as he was excessively covetous and clung to his property, was born as an ichneumon.'

In Bhāvadevasūri's Pārçvanātha Caritra 7. 828 the Savior Pārçva's attendant Yakṣa stands devotedly by his side,³ holding

¹ See Weber, *Indische Studien*, xiii. 486.

² AV. 8. 7. 23 the ichneumon and serpents occur together as discoverers of remedies, but the serpents here are the mythic Nāgas.

³ Read pārçve for pārçvo, and see the author's 'The Life and Stories of the Jaina Savior Pārçvanātha, pp. 19 and 167.

in his two left arms an ichneumon and a serpent (nakulāhī) : in his right two arms a citron and a serpent. The symbolism of the passage is too frenzied for confident interpretation, but I suspect that the two animals, nestling together, are an extreme illustration of peace on earth, due to the evangelism of the Savior.

Finally Vāsavadattā, introductory stanza 5, bestows upon the serpent the epithet nakuladvešin 'mongoos-hater'; vice versa, ahidviṣ 'serpent-hater' is reported in the lexicons as a kenning of the mongoos. The Hindu fable holds the idea in great esteem. In Pañcatantra 1. 20; Hitopadeṣa 4. 5 the mongoos is, *ex officio*, the destroyer of the serpent. In the frame story of the second book of the Pañcatantra, hostility between serpent and ichneumon is listed in a long catalog of natural hostilities; see, Tantrākhyāyikā 2. 25; Pūrṇabhadra, p. 131, ll. 8 ff. The chef-d'oeuvre based upon this idea, namely, the story of the faithful ichneumon who guards the Brahman's child; kills, in his service, a cobra which endangers the child's life; and is in turn killed, because his bloody snout and paws render him suspect of having himself killed the child, is the theme of Pañcatantra 5. 2; Hitopadeṣa 4. 13. Its almost unbelievable propagation thru literature has been sketched by Benfey in § 201, pp. 479 ff.,¹ of his masterly Introduction to the Pañcatantra. It is vividly alive in the folk-lore of India to this day; see, e. g. Kingscote, Tales of the Sun, p. 162.

Peacock and porcupine as enemies of serpent.

Aside from the mythical and legendary Garuḍa, the snake-killer par excellence, the serpent is also subject to the enmity of the peacock and the hedge-hog, or porcupine. 'The serpent and the peacock amused themselves under the same tree', is a golden age motif in Nāṭeśa Sāstri's Folklore of Southern India, p. 137. Similarly, in Ṣatrumjaya Māhātmyam 10. 9 ff., beasts mutually hostile, as cats and mice, lions and elephants, serpents and peacocks, are said to live in harmony on one of the peaks of mount Siddhādri; see Indian Antiquary xxx. 289. 'The snake-belts about the sandal-tree loosen, as soon as a peacock settles upon that tree': Kalyāṇamandirastotram

¹ Cf. also, vol. ii, p. 548 of that work.

stanza 8 (Indische Studien xiv. 380). 'Tho the peacock lives by the waters of the cloud, yet he daily devours serpents': Rājatarāṅgiṇī 6. 309. Hence the peacock's kennings, *ahidviṣ* and *ahibhuḥ*, 'serpent-hater', and 'serpent-eater'.

In a charm against snake poison, AV. 5. 13. 9, 'The prickly porcupine, tripping down from the mountain did declare this: "Whatsoever serpents, living in ditches, are here, their poison is most deficient in force"': see Bloomfield, SBE. xlii. 28, 428. In Sāliya Jātaka (367) a wizard makes a boy seize a poisonous serpent, as tho it were a hedgehog, and is himself killed by the serpent when the boy (Bodhisat) manages to rid himself of the serpent; the contrast is without doubt based upon the same idea. Serpents are enemies of hedgehogs in Swynnerton, Romantic Tales from the Panjāb, pp. 105, 110.

Other animal hostilities.

The compound *ṣvāvarāhikā*, 'enmity between the dog and the boar', is cited in a gloss to Pāṇini 4. 2. 104; *ṣvasṛgālam*, 'dog and jackal', in a gloss to Pāṇini 2. 4. 12. Neither combination has any discoverable standing in fable or fiction, but it is easy to see that dog and boar may clash at the chase; dog and jackal, in the homely animal life of village outskirts, infested by both animals.

There is a list of natural hostilities, referred to above (p. 8) in the frame story of the second book of the Pañcatantra (e. g. Tantrākhyāyikā 2. 25; Pūrṇabhadra, p. 131, ll. 8 ff.). In Tantrākhyāyikā they are horse and buffalo; cat and mouse; serpent and mongoos. Pūrṇabhadra has a long catalog, listing hostilities of gods, men, animals, and even inanimate objects.¹ The animals here paired are: serpent and mongoos; grass-eaters and claw-fighters; dog and cat; lion and elephant; crow and owl; see also the passage from the Ācatrūṃjaya Māhātmyam, in the preceding rubric. In the epic fable, Mahābhārata 12. 138 (4930 ff.); Kathās. 33. 106 ff.; Benfey, Das Pañcatantra, vol. i, pp. 543 ff., cat and mouse discuss these hostilities elaborately.

¹ In the Chinese Buddhist fable, Julien, Les Avadānas, vol. ii, p. 109, antagonism is stated between fire and dry trees. In Pañcatantra 4. 1 (e. g. Pūrṇabhadra, p. 232, l. 12) friendship of fire and grass is said to be incredible (*aṣṭraddeyam etat, tṛṇānām vahinā saha premabandhaḥ*). Even precious stones scratch one another; see Hertel in Abhandlungen der Sächsischen Akademie, 1904, part 5, p. 121 (note on line 1183).

Heron and fishes.

The majority of these hostile pairs in dualic catch-words we hear of no further in fable. On the other hand, the relation of the heron or crane (*baka*) to fish, his 'kill', is abundantly exploited, so as to become proverbial, but no compound exists that expresses this hostility. From the start the well-known fable pervades all allusions. The 'old heron of the lake', *ṛddhabaka* (*Pañcatantra* 1. 7; *Hitopadeṣa* 4. 6), or *jīṇṇakoṇca* (*Dhammapada* 155), is the typical hypocritical ascetic for the law-books: *Manu* 4. 196; *Viṣṇu* 93. 9. He even manages to figure as the symbol of asceticism sans reproche, *Ārṇagarapaddhati*, *Bakāñjokti* 4 (*bakavrata*); *Pañcatantra* 4. 51 = *Subhāṣitārṇava* 102 (*māuna*); *Böhtlingk*, *Indische Sprüche*, 4873 (*bako dhyānavān*); *ibid.* 6950 (*sarvendriyāṇi samyamya*); *ibid.* 6393, 6394 (*bakaḥ paramadhārmikaḥ*). Nevertheless, this same ascetic is so much in need of fish to live on, that the benign powers arrange it for him, *Āsaṅkā Jātaka* (380) and *Aṭṭhasadda Jātaka* (418). When the infirmities of old age prevent him from getting them any longer, he perishes, *Dhammapada* 155: *acariṭvā brahmacariyam aladdhā yobbane dhanam, jīṇṇakoṇcā va jhāyanti khīṇamacche va pallale*, 'They who do not practice virtue, do not accumulate wealth in youth, perish like old herons at a lake that has become destitute of fish.'

The note of reprobation which pervades the classical fable is sounded, or the fable itself is hinted at: 'When the heron kills a fish, he makes a great noise; the lion that kills an elephant in rut, (merely) inserts his claws': *Çukasaptati* 70. 'Who would compare the crane that destroys the families of fish with the moon that delights men?': *Kathākoṣa*, p. 223. 'He that publishes his secret when his work is half done, is destroyed as the heron by the crab': *Böhtlingk*, *Indische Sprüche*, 624. The heron is the symbol of cruelty: *Journal of the Pāli Text Society*, 1884, p. 107.

The classical fable of the heron, the fish, and the crab, *Pañcatantra* 1. 7; *Hitopadeṣa* 4. 6; *Tantrākhyāna*, st. 35 (37); *Kathāsaritsāgara* 60. 79 ff.; *Baka Jātaka* (38), tells how an old heron on the shore of a lake, no longer able to catch fish, feigns piety; induces the fish to get him to carry them to another lake; and eats them one and all. He then tries the same tactics upon a

crab who, however, cuts his throat with his shears. The fable's propagation and origin is discussed by Benfey, *Das Pañcatantra*, i. 174 ff.; its existence prior to its literary renderings seems to me probable. Parker, *Village Folk-Tales of Ceylon*, vol. i, pp. 342 ff. repeats three popular versions of the fable; see also Ramaswami Raju, *Indian Fables*, p. 88. In *Bāudhāyana Gr̥hya-Sūtra* i. 13 there is a curious rite at which fish are, apparently, sacrificed to herons at the foot of an udumbara tree, with evident allusion to the fable. See Winternitz, *Das Alt-indische Hochzeitsritual*, p. 101; and Zachariae in *Vienna Oriental Journal* xviii. 299.

Ajākrpāṇīyam.

There are finally two derivatives, each from a pair of words alluding to fables; both times an animal and an inanimate object are correlated. The scholiast to Pāṇini 5. 3. 106 reports *ajākrpāṇīya*, 'pertaining to the goat and the knife', and *kāka-tāliya*, 'pertaining to the crow and the palm'. As regards the former, there are two apologues in Hindu literature in which figure a goat and a knife¹; in one of them the goat swallows a knife and dies; in the other he digs up a knife which is used to sacrifice him'. The latter fable is clearly the equivalent of the well-known Greek apolog, *αἰξ τὴν μάχαιραν*. In *Takkāriya Jātaka* (481) some goat thieves, having stolen a she-goat, decide to eat her, but find they have no chopper. 'Without a chopper', say they, 'we cannot eat the beast, even if we kill her: let her go! This is due to some merit of hers'. So they let her go. Now it happened that a worker in bamboo left a knife there hidden among the leaves, intending to use it when he came again. The goat began playing about under the bamboo clump, and kicking with her hind legs, made the knife drop. The thieves heard the sound of the falling knife, and with it delightedly killed the goat, and ate her flesh.

¹ See Pischel, *Vedische Studien* i. 181 ff.; Ludwig, *Ueber Methode bei Interpretation des R̥gveda*, p. 34; *Sitzungsberichte der Königlich Böhmisches Gesellschaft der Wissenschaften*, 16. April, 1894; 1. April, 1895; Böhtlingk, *Berichte der Königlich Sächsischen Gesellschaft der Wissenschaften*, April, 1901; February, 1895. Also various authors in *JA*. ix. Series, vol. 1, pp. 189 ff.; *WZKM*. xiv. 731; *ZDMG*. xliii. 604-606; xliv. 371, 493, 497; xlv. 737; xlvii. 86; xlix. 186; *BB*. xx. 269.

The other apolog, in which the goat swallows a knife and comes to grief, centres in Mahābh. 2. 66. 8 (Bombay ed.) = 2. 64. 2193 (Calcutta ed.). Notwithstanding much discussion its details are not quite clear, as may be gathered especially from the divergent interpretations of the native commentators; see Pischel, l. c., p. 182; Böhrling, Berichte der Königl. Sächs. Gesellschaft der Wissenschaften, February, 1895. I quote ajākṛpāṇīyam—for the first time, I believe—from literature, Ḫālibhadra Carita 5. 125 (ed. Paṇḍit Ḫṛī Dharmakumāra, Vīrasaṁvat 2436 = 1908), where it seems to mean misfortune brought about, or aggravated by one's own action. The gloss given there is: yathā nipāṭayitum ānītāyāḥ chāgikāyāḥ praharaṇāya vilambitāyāḥ ḥastraskhalanāt svayam eva praharaṇā, prakarṣaṇam, gurutaram. It contains the idea of one's self tying the noose with which, or building the gallows upon which, one is to be hanged, and, therefore, represents the first form of the apolog (αἶξ τὴν μάχαιραν). In this sense the frase and its apolog are, as we shall have reason to believe, the direct and full opposite of a lost apolog about a crow and a palm, and its catchword kākātāliyam.

Kākātāliyam, pertaining to the crow and the palm.

In accord with convincing modern tradition, the fable of the crow and the palm-tree symbolizes good fortune or success, which comes, unexpected, to a beneficiary, who himself seems to be the author of that success, but is in reality not so at all. Time has left its marks of erosion upon both spheres of apolog and apophthegm (ajākṛpāṇīyam and kākātāliyam). In the past, we may emphasize again, the two words expressed, two rather intricate but consciously opposite situations, singularly congenial to the Hindu instinct of moralizing on the strength of vivid experiences in real life.

Unlike ajākṛpāṇīya, its opposite kākātāliya is quite alive in the literature, but its fable has passed out entirely. In the proem to the Hitopadeṣa, stanza 34, we read:

kākātāliyavat prāptam dṛṣṭvāpi nidhim agrataḥ,
na svayaṁ dāivam ādatte puruṣārtham apekṣate.

‘When fate, (without its own effort) as in the fable of the crow and the palm, sees a treasure lying before it, it does not

itself grasp it, but awaits the work of man.' The implication is that something happens in the fable that is both unexpected, as well as important and pleasing to the crow. In Kathās. 30, 90,

asiddhāniṣṭa-siddheṣṭa-kākatāliyaṃ vismitam,
tatas taṃ tatra rājānam eko mantri tadābravīt,

the same idea appears: the king is astonished that something undesirable has been averted (asiddhāniṣṭa); and that his desire had been accomplished (siddheṣṭa) by a favorable chance—something not of his own doing—as in the fable of the crow and the palm.

The story here, Kathās. 30. 72 ff., is of a beautiful princess, Tejasvatī, daughter of King Vikramasena of Ujjayinī, who refuses all kings that woo her. But, one day, while on the roof of her palace, she sees a handsome man, falls in love with him, and sends her confidante to him to state her desire. The maid arranges an assignation in a lonely temple, but the man, tho consenting for the time being, flees somewhere else out of fear: a frog is not capable of relishing the fibres of red lotuses.

In the meantime, Somadatta, prince of high lineage, whose father is dead, and whose kingdom has been usurped by pretenders, comes to visit Vikramasena, his father's friend. By chance he enters the very temple chosen as rendezvous. The princess, blind with passion, approaches him, without distinguishing who he is, and makes him her self-chosen husband. Afterwards, separating, the princess returns to her own palace; the prince passes the rest of the night in the temple. In the morning the prince announces himself to the king, and renders an account of the usurpation of his kingdom. The king agrees to assist him in overthrowing his enemies. And he further determines to give him the daughter he has long desired to give away, and, then and there, states his intention to his ministers.

Thereupon the queen tells the king his daughter's adventure, having been informed of it by herself, indirectly thru the mouth of the princess' confidantes. It is at this point that the story pictures the king as realizing that calamity has been averted and his desire attained by favorable chance, as in the fable of the crow and the palm.

As regards the fable itself, Tawney in a foot-note to his Translation of Kathāsaritsāgara, vol. i, p. 271, reports the fol-

lowing epitome of the fable from the mouth of Pandit S. C. Mookerjea: 'This is well known in India now. A crow alighted on a palm-tree, when just about to fall, and so it appeared that his weight made it fall' ('fly on the wheel'). The stanza from the Hitopadeṣa and the preceding story unquestionably illustrate kākātālīya in Mookerjea's sense. The events happen without intentional participation on the part of the persons concerned; the favorable accidents of the story are like the falling of the palm; the participation of the persons like the presence of the crow at the time of palm's falling. This is true also of Mallinātha's gloss to Bhāravi's Kirātārjunīya 2. 31, which is in praise of him that acts with discretion (vivekin), to wit: sāhasikasya kākātālīyā siddhir vivekinas tu niyatā 'success on the part of him that acts in passion (without discretion) is like the success of the crow in the kākātālīya fable; success on the part of the discrete man is intentional (conscious of its purpose)'. Not less clearly, kākātālīya refers to an unexpected favorable accident in a passage of Mālatīmādhava, p. 84, l. 7, where the lover Mādhava unexpectedly has the good fortune to save his beloved Mālatī from the sword of an assailant.

Secondary application of kākātālīyam.

By a trick of fate, there exists unquestionably—the case is not unlike that of the goat and the knife—another interpretation of kākātālīya in India herself, differing toto caelo from Mookerjea's. The gist of this is that a crow comes along, just as a palm-tree is falling and is (unexpectedly, suddenly, 'wie jener zur ohrfeige') killed by the falling tree. The scholiasts to Pāṇini 2. 1. 3; 5. 3. 106 explain the word in this sense. Thus, kākātālīyo devadattasya vadhaḥ; and, tatra kākātālaṣṭbāu dravyasahacaritāyām kriyāyām vartate, kākasyāgamanam iva Cāitrasyaāgamanam, tālasya patanam iva dasyor upanipāta . . . tatas tena tālena patatā yathā kākasya vadhas tathā dasyunā Cāitrasya; see Weber, Ind. Stud. iii. 362, 368; xiii. 486; Benfey, Das Pañcatantra, i. 186; Pischel, Ved. Stud. i. 183. Now there are a number of instances in which kākātālīya means something like 'not intended, unexpected, accidental, rash', without any implication of something favorable, but rather, the other way, with implication of something unfavorable, such as appears in the grammarians' interpretation of the word.

In Rāmāyaṇa 3. 45. 17 Rāvaṇa is reproached with having brought upon himself the kākātāliya enmity of Rāma, tad idam kākātāliyam vāiram āsāditam tvayā. The idea here can be nothing else than 'unexpected, unforeseen, rash, violent'. In Mahābhārata 12. 176. 11 (6596) a camel unexpectedly flies away with two bullocks, tied across his back, to their destruction (kākātāliyam utpathena dhavathah).¹

It is a good guess, that, of the two versions of the lost fable, Mookerjea's is correct and primary; that of the Pāṇinean Scholiast, garbled and secondary. For there is no road from the drab and pointless second form to the shrewd and witty first form. Still less is the application of the fable to events, in which an unexpected or pleasing outcome is kākātāliyavat, derivable from the barer use of the word in the sense of 'unexpected, sudden, thoughtless, rash'. Conversely, it is quite natural that the notion of pleasing and unexpected surprise should fade out into that of surprise merely, with the jocund element left out. Be this as it may, the kākātāliya idea in the sense of unexpected, undeserved, surprising success appears in Hindu fiction as a really fecund motif, and is equally well represented in universal fiction.

'Doctor Allwissend', or, 'Doctor Know-it-all.'

The story of the princess Tejasvatī is illustrated in Kathāsaritsāgara, 30. 92 ff. A poor and foolish Brahman, Hariṣarman,² is in the humble service of a householder, Sthūladatta. At the marriage feast of Sthūladatta's daughter he is sorely neglected, so that he cannot fill himself up to the throat with ghee and flesh and other dainties. So he decides to win respect by displaying, by means of an artifice, assumed knowledge. He hides away from Sthūladatta's house the horse which his son-in-law is in the habit of riding, and, in the morning, sends his

¹ Benfey, Pañcatantra i. 186, finds the expression kākātāliyam idam, in the introduction to the fable 'Lion and Hare' (his Pañcatantra i. 8), where kākātāliya fits not at all badly in the sense of 'unexpected, violent'. But I cannot find that expression at the head of any existing Pañcatantra version of that fable, not even in Benfey's own translation, vol. ii, p. 62.

² According to Benfey, in the article cited at the end of this story, Hariṣarman means 'Blockhead'.

wife to his distressed master to tell him that her husband, being a skilled necromancer, will be able to tell where the horse is. Hariṣarman next betrays the whereabouts of the horse, which is easily found. Henceforth Hariṣarman is greatly honored, and so far, it may be observed, Hariṣarman is the architect of his own fortune. After a time the treasury of the king is looted, whereupon the king summons Hariṣarman, on account of his reputation for supernatural knowledge. He is placed in a chamber of the palace, where he is to excogitate the theft. Now in the palace was a maid Jihvā ('Tongue') who had stolen the treasure with the assistance of her brother. As she is living in terror, she goes by night to the door of that chamber, to find out what Hariṣarman is about. Hariṣarman, at that very moment, is blaming his own tongue, which had made a vain assumption of knowledge: 'O Tongue (Jihvā), what is this that you have done, thru desire of enjoyment? Ill-conditioned one, endure now punishment in this place.' The maid Jihvā, falling at his feet, implores him to spare her, and tells him where the treasure is. The king rewards him with villages. The king's minister, however, drops the poison of suspicion into the king's ear, who decides to test his supernatural knowledge by putting a frog inside a pitcher, and making the Brahman tell what is there. Hariṣarman, in distress, calls to mind his youth's nick-name of 'Frog': 'This is a fine pitcher for you, Frog, since suddenly it has become the swift destroyer of your helpless self in this place.' After that Hariṣarman prospers exceedingly.

The story belongs to the type of 'Dr. Allwissend' ('Dr. Know-it-all'), best known thru Grimm's tale, nr. 98, and elaborated long ago by Benfey in *Orient und Occident*, vol. i, pp. 371 ff. An addendum to this article is published by Reinhold Köhler in the same journal, vol. iii, p. 184 ff., reprinted with very valuable additional notes by Köhler in *Kleinere Schriften von Reinhold Köhler*, vol. i (ed. Johannes Bolte, Weimar 1898), pp. 39 ff. (cf. also pp. 68, 584). The theme is also discussed by Tawney in his *Translation of Kathāsaritsāgara*, vol. i, p. 274; and by Joseph Jacobs, *Indian Fairy Tales*, p. 244. The latter remarks that the usual form of discovery of the thieves is for the Doctor to have so many days given him to discover the thieves. At the end of the first day he calls out, 'There is one

of them', meaning the days, just as one of the thieves peeps thru at him. Anent this Jacobs calls attention to the title and the plot of Charles Lever's 'One of Them'.

In Parker, *Village Folk-Tales of Ceylon*, vol. i, pp. 179 ff., Dr. Allwissend performs five stunts: A poor villager, Appu, joins his fellow-villagers on a trip to sell their produce, taking with him chaff and coconut husks—all he has. They nick-name him mockingly Vedarāla (Doctor). On the way he observes in the jungle a yoke of cattle with letters branded on them. When the party arrives at a village, and asks for shelter in a certain house, the men of the house are cold to their request, and tell that they are worrying because their yoke of cattle is missing. Appu pretends to say sooth, restores the cattle, and obtains a half-share of their value. In another village he restores to the rightful owner a packet of coins stolen by a woman named Sihibuddi, after frightening her by accidentally pronouncing the syllables sihi buddi. Again he obtains half shares. The third time, thieves having broken into the strong-box at the foot of the king's bed, the Doctor, now established in his reputation, is called in by the king to display his power as a soothsayer. Frightened out of his wits, he calls for a rope to make away with himself. After receiving it, he exclaims that the cord is too short, and the elevation insufficient to hang himself by. In this Sinhalese occur the syllables kumandā, the name of the thief, who happens to listen outside. The thief, afraid that he is discovered, restores the loot. Then the king puts fire-flies into a coconut shell, and asks the Doctor what is there. The frightened Doctor decides to kill himself by striking his head against a tree. As he does so, he exclaims, 'O Father! It was as tho a hundred fire-flies flew about'. Lastly, the king holds a bird in his fist, and asks what he holds. Despairingly Appu pronounces a sentence which contains the syllables kurulu 'bird', and is then finally established in prosperity and unshakable reputation. Cf. Parker, ii. 121 ff.; 382 ff.; iii. 437, 438.

The last version is interesting, as showing that the psychic motif underlying 'Dr. Know-it-all' persists independently of any particular set of real properties. Therefore it readily adapts itself to the particular country, language, and environment which takes it up. There is even more local color in a Tamil version, reported by Julien Vinson in *Revue de Lin-*

guistique xv. 332 ff. : A lazy Brahman is driven out by his wife, and bidden to learn some science. He sees successively a rodent, a palm-tree, an owl, and a fox, and makes, in each case, a platitudinous remark about these objects: 'The rodent digs into the earth'; 'the tall palm holds itself straight'; 'the owl opens its eyes and looks aghast'; 'the little fox is starting to run'. With this 'science' he returns to his wife, who believes him.

A washerwoman has lost seven asses in seven months, and complains to the Brahman's wife. She heartens the washerwoman by telling her that her husband has learned a new science. The washerwoman goes to the Brahman, who promises to restore the asses. He goes in search, finds them, and ties them up behind a ruined wall. When the washerwoman comes back, he recites a formula, 'The asses are asleep, asleep; tied to a ruined wall, asleep.' The washerwoman finds them, and rewards him with two bags of silver.

The washerwoman hears from two of the king's servant maids, named Kaṇṇāy and Mūkkāy, that they have dropt a pitcher of gold, belonging to the king, into a well. She refers them to the Brahman, who is cited by the king to find the pitcher. On the way he keeps crying out a sentence, beginning with the words, Kaṇṇukkum mūkkum, etc. This means in Tamil, 'I am in danger of losing my eyes and my nose', scilicet, in consequence of the king's anger, if I don't find the pitcher. The two maids seem to hear their own names, and beg him not to tell that they have dropt the pitcher into the well. Easily he saith sooth, the pitcher is found, and he is rewarded. On returning he meets another sage who says to him, 'Seeing you are so very wise, tell me what I hold in my hand.' In a formula, in which he despairingly expresses his inability to guess, occur the syllables tummiṭṭi, 'a sort of date', the very thing his questioner holds in his hand. Again he is rewarded. On returning home, he buries all his treasure. Thieves begin to dig softly for his money, just as his wife asks him how he learned his 'science'. He recites the four platitudes which he had pronounced on seeing the rodent, the palm-tree, the owl, and the fox. They happen, by characteristic kākātāliya chance, to contain statements calculated to scare off thieves. The thieves run away, abandoning their own treasure, which, added to what

he already has, enables the Brahman to live with his wife opulently and happily. Cf. *The Orientalist* i. 37 ff.

In the fourth story of *Siddhi-Kür*, in Jülg, *Kalmükische Märchen*, a good-for-nothing husband is goaded by his wife into entering upon a business expedition. Right at the beginning of his undertaking he manages to lose all his equipment, remaining behind stark naked. Happening into the stable of a Khan, he hides himself in the hay. The Khan's daughter, happening there, drops unaware the life-talisman of the Khan¹, which is enveloped by the dung from a cow. This is swept to one side by a servant maid in sight of the stow-away. Next day the Khan issues a proclamation by drum, and assembles all sooth-sayers, necromancers, etc., bidding them find the talisman. The naked man exposes himself to sight, claims that he is a wizard, and, after arranging for elaborate hocus-pocus, guides the search to the spot where the talisman lies enveloped in cow-dung. Fool that he is, he asks as reward the mere equivalent of the equipment with which he started from home. On returning to his wife, she upbraids him for his folly, and writes a letter to the Khan in which she demonstrates that the preliminary reward is merely to secure the life and health of the Khan, whereupon that generous monarch sends them countless treasures.

On the strength of his reputation the fake wizard is called to a distance where a Khan's son lies incurably sick. His wife is a *Rākṣasī* (ogress), who had come there in the company of a male *Rākṣasa* in the guise of a buffalo, and had married the seven sons of the Khan, six of whom she had devoured, until the sick one alone remained. Our wizard in the course of his doings, gets into the Khan's stable, where he frightens the buffalo into the belief that he understands his true nature. He overhears a conversation between the buffalo and the *Rākṣasī* princess, in which both agree that the wizard has penetrated their disguise, and, further, that, if any one commands them to show their true nature, they must obey.² The wizard orders that, on the next day, all men should appear armed, and all

¹ Motif, 'Life-Index', to be treated elsewhere.

² The idea that the practices of a wizard (*yātudhāna*), or demon (*rakṣas*), give rise to suspicion, accusation, and confession, goes back to very early Hindu conceptions; see the hymn, RV. 7. 104, especially stanzas 14 ff.

women, with bundles of fagots. He commands the Rākṣases to manifest their true nature, whereupon the men slay the buffalo Rākṣasa, and the women burn up the female Rākṣasī. By his wife's cunning, not by his own good sense, he obtains, in consequence of his deed of delivery, wealth and high station.

'Das tapfere Schneiderlein', or, 'The valiant Tailor'.

Stories of the type of Dr. Know-it-all connect the kākātāliya idea with unforeseen, triumphant exhibit of what the Hindus would call matiprakarṣa, or 'mental superiority', which is in every case fictitious. There is another type, in which the same idea applies to exhibits of fictitious physical superiority. The psyche of the two types is precisely the same, as is shown by the fact that they are occasionally blended. I mean the type of stories, told by narrators all over the world, and made famous by Grimm's version of 'Das tapfere Schneiderlein' (nr. 20), 'The valiant Tailor'. The extent to which these ideas pervade the folklore of all peoples may be gathered from Köhler's bibliographic and statistic remarks in *Kleinere Schriften*, pp. 86, 262, 510, 564. There is scarcely a single trait of Hindu stories of this sort which is not repeated in exotic versions, and, vice versa, all the rollicking drollery of these stories, dear to the heart of both young and old children, is to be found in the Hindu stories.

The only story of this type which is, as far as I know, accessible in one of the literary languages of India, is that given in *Dharmakalpadruma* iii, vi, 149 ff., as printed and translated by Hertel in *Berichte über die Verhandlungen der Königlich Sächsischen Gesellschaft der Wissenschaften*, vol. lxiv, 1912, fascicle 1, pp. 58 ff.:

A Rājput named Dhīra, 'Bold', anything but bold, is driven into a life of adventure by his ambitious wife, who seeks his destruction. On his journey to another country he meets seven robbers who take away everything he has, stripping him naked. The robbers, being hungry, eat the poisoned food which our hero's wife has given him for his journey, and die on the spot. Dhīra, who has been hanging about there, returns, notices crows over the bodies of the robbers, gathers courage to cut off their heads, and fastens them about his waist.¹ With their weapons

¹'Sieben auf einen schlag, wer macht es mir nach?' Köhler, *ib.*, pp. 563 ff., recites an astounding variety of this droll boast. See below.

and clothes, puffed up with pride, he travels on to Hastinapura, where rules King Çrīharṣa. Depositing the robbers' heads at the door of the palace, he enters, and gives an account to the king of his heroic deed. On the strength of this, he is made general, a lakh of gold being his honorarium. A lion happens to infest the country, whereupon the ministers point out, that he who is receiving the lakh ought to kill the lion. The king orders him to do so, but Dhīra pretends that it is beneath his dignity to massacre cattle. He leaves the city, is overtaken by gruesome night, and, in terror, climbs a tree to await the coming of day. The lion comes along, smells human flesh, and roars at Dhīra from under the tree. In terror he drops his lance which kills the lion. In boastful triumph he returns to Hastinapura; is given a province as reward of his heroism; and attains to greatest glory.

Very similar is the Chinese-Buddhist version reported by Chavannes, *Cinq Cent Contes et Apologues Chinois*, vol. ii, p. 205 (nr. 301): A woman conceives hatred against her husband, and, on the occasion of his having business in another country, prepares 500 poison pills, which, she pretends, will strengthen and nourish him on the way. By night, afraid of wild animals, he climbs a tree, leaving the pills, none of which he has as yet eaten, carelessly under the tree. Five hundred robbers halt under the tree, hungry and thirsty. Each eats one pill; all die at the same time. In the morning our hero sees their dead bodies, hits them with sabre and arrows, and takes their saddle-horses and equipment with him. The king of the realm, who has started to exterminate those robbers, meets him, and hears from him an account of his single-handed victory over the 500 robbers. After sending to see whether the robbers are really there under the tree, the king loads him with dignities and rewards. A lion infests the country, and on the advice of his ministers who are jealous of the parvenu, the king sends him to slay the lion. As soon as he sees the lion the hero flees in terror up a tree, and drops his knife from his trembling hand into the gaping maw of the lion. When he reports his victory the king redoubles his favors, and the hero is acclaimed as a celebrity.

Once more Nāṭeśa Sāstrī Pandit, reporting folk stories from Southern India¹, has the following variant: A poor village

¹ See *Indian Antiquary* xiv. 109 ff.; reprinted in Kingscote, *Tales of the Sun*, pp. 107 ff.

Brahman with a childless wife, falls in love with a beautiful girl, and obtains the grudging consent of his first wife to marry the girl. Pregnant with child, the new wife goes to her mother's house for confinement. The Brahman, longing to visit her, obtains the consent of wife number one to visit her, carrying with him, as gift from the first wife to the pregnant co-wife, a hundred poisoned cakes. By night, the Brahman lies down in a travelers' shed. A robber chieftain has sent out a hundred robbers to carry off a princess, whom a neighboring king refuses to give as wife to the robber chieftain's son. They arrive there with the princess on her cot, smell the cakes, eat them, and die. In the morning the Brahman misses the cakes, and angrily takes the sword of one of the dead robbers, and cuts off all their heads, thinking all the while that he is killing a hundred living robbers. The king arrives with an army in pursuit, the Brahman wakes up the princess, and speaks thus: 'Behold before you the hundred robbers that brought you here. I fought one and all of them single-handed, and have killed them all.' The princess, out of gratitude, proposes to become his wife; the king consents to accept her brave preserver as son-in-law.

A lioness living in a wood near that country is in the habit of receiving, as permanent tribute, one man per week. Now the people urge the king to send his son-in-law to dispatch the lioness. Nilly, willy, our hero must make a brave show. As in the preceding versions, he goes up a tree, trembles from fear, and drops his sword into the lioness' jaws, as she yawns. This exploit fully establishes his valor.

On its strength the king ceases to pay tribute to a powerful emperor who is exercising suzerainty over all the surrounding countries. Thereupon the emperor invades the king's country; the king turns to his valiant son-in-law for succor. The poor Brahman starts on his fateful expedition on a mettlesome horse. Unable to control his mount, he has himself tied on with cords. The horse runs away in the direction of the enemy. Passing under a big palmyra tree, he holds fast to one of its branches. The tree is uprooted and dragged along in the swift course of the steed. Horror-stricken at the sight of a warrior, armed with a huge tree, the enemy flees. When the horse is exhausted, it returns to the palace from whose lofty windows the king has

been watching the fray. A splendid triumphal entry inaugurates his now established glory.

Nāṭeśa Sāstrī heads his story with a Sanskrit *çloka*, obviously a versus memorialis of the story :

apūpena hatāḥ corā hatā khaḍgena kesarī,
turaṅgamenā hataṁ sānyaṁ vidhir bhāgyānusārīṇī.

‘By a cake the robbers were killed ; by a sword the lioness ; by a horse the army. Fate follows good luck.’ This points to a literary source, and to a definite number and order of the adventures of ‘Tapferes Schneiderlein’. Hertel, *Das Pañcatantra*, p. 312, reports a parallel verse from Dharmapaṇḍita’s *Pañcatantra*, which he regards mistakenly as the superscription to four stories, but which must be an epitome of Nāṭeśa’s story with a fourth additional *rodomontade* :

apūpena hatāḥ corāḥ aṣṭavegena çatravaḥ,
kāṣṭhasātena sinhaç ca vyāghro ’pi kīṭadaṇṣṭrayā.

The parallel construction of the four incidents, each with *hatāḥ*, is obvious. Equally so is the meaning of the first two *pādas* : ‘By a cake thieves were slain ; by the swiftness of a horse, enemies (were slain).’ The third *pāda* seems to refer to the persistent lion adventure. In the third *pāda* Hertel reads *kāṣṭhaçātena* which he assumes to be = *kāṣṭhakūṭena*, and sees in this *pāda* a reference to the fable of the Woodpecker and the Lion, whose bibliography he summarizes on p. 110, note. But the word alludes to the adventure on the tree : read *kāṣṭha-pātena* for ° *sātena*. The compound then would mean ‘by the fall of a cudgel’. The version in question probably has the cudgel in place of the sword. How the tiger of the fourth *pāda* was prevented from eating *Schneiderlein* by the bite of an insect does not appear here, nor in any of the parallel stories. Even Hertel’s great learning and marvelous memory seem to leave him in the lurch, but it is hardly to be questioned that a literary version of our story, including this trait, is in existence somewhere.

Curiously, a tiger figures, but in a totally different way, in a folk-lore version of this story, consisting of only two parts, told by M. Frere, *Old Deccan Days*, pp. 187 ff. : A tiger creeps, during a violent storm, for shelter close to an old woman’s hut.

The rain keeps dripping into the hut, so that she is compelled to move the furniture about, and exclaims: 'O dear, I'm sure the roof will come down! If an elephant, or a lion, or a tiger were to walk in, he wouldn't frighten me half as much as this perpetual dripping.' The tiger is thus bluffed into the belief that 'Perpetual Dripping' is something very dreadful.¹

A potter who has lost his ass, seeing the tiger by a flash of lightning, mistakes him for his donkey; seizes him by the ear; and commences beating, kicking, and abusing him with all his might and main. The tiger, thinking he must be 'Perpetual Dripping', submits to being led bound to the potter's house, where he is tied to a post for the night. In the morning news of the potter's exploit spreads thru the village, and thence reaches the king, who in recognition of his valor, confers upon him every possible honor, as well as the command of ten thousand horse.

The second part of the story contains the exploit with the horse and the tree.

The Siddhi-Kür 19 (Jülg, *Mongolische Märchen*, pp. 163 ff.) tells of a poor young weaver who sits weaving in the forest. A lark settles upon his loom; he hits out with his shuttle and kills it. Evidently he construes this as an inspiring or heroic deed, tho the story does not say so. He decides to abandon his unremunerative trade, and to woo the daughter of the King of India. On arriving in that country, there happens to take place a festival in honor of the return of the princess from some journey. At that festival he manages to obtain his fill of food and some silk attached to the image of a garuḍa bird. He gains access to the king, demands his daughter in marriage, and, for some reason, the king consents. The princess refuses to marry a beggar, and, when the king asks what sort of a man she would marry, she replies: 'A man who knows how to make boots out of silk.' Owing to this suggestion, his boots are investigated, and the silk which he had stuck there is brought to light. He rises yet higher in the regard of the king, but the queen will none of him, and craftily plans his destruction. By a quiz, she extracts from him the confession that he has no claim by

¹ Parker, *Village Folk-Tales of Ceylon*, vol. ii, p. 396 ff., quotes three other versions of the 'Perpetual Dripping' variety.

wealth or station, but that he is ready to win the princess by exhibitions of prowess.

It happens just then that a hostile army is marching against the kingdom. The queen promises him the princess' hand, in case he should rout the enemy. The queen equips him properly, plies him with strong drink, and furnishes a few soldiers, who, however, soon abandon him. His horse, which he does not know the least bit how to manage, runs away with him into the jungle, so that, in distress, he seizes the branches of a tree, crying, 'I shall surely die.' By this swift impact the root of the tree is torn out, and its trunk smashes many enemies. The rest seek safety in flight. Returning with immense booty, the king is ready to accept him, but the queen insists that he must demonstrate his personal courage, by killing a big fox. Unable to find the fox, he returns, but, on nearing the castle, he notices that he has lost his bow. In the meantime the fox has found the bow, has tried to bite its string in two, and has been killed by the bow itself.¹ When he comes upon his bow, the fox lies dead; he returns with his pelt, in triumph. Yet one more test of his valor he must endure, namely to kill seven demons in the North. The princess, now interested in his welfare, prepares for him seven loaves of rye and seven of wheat. He keeps eating the rye, and one night, as he takes his meal, the seven demons pounce upon him. In his precipitous flight he abandons the wheat loaves; the demons stop to devour them, and die of the poison which the princess has mixed in with the dough. He marries the princess and rules half the kingdom.

The 18th story of the *Siddhi-Kür* treats the same motif in a secondary, drastic fashion: A silly young man of means is married to a shrewd vixen. He does nothing for a living, passing his time lazily at home. The wife obtains, thru a trade with merchants, the plumage of a griffin; deposits it outside, on the spot where she has traded with the merchants; and harangues her husband, as follows: 'You are no good in a trade, but why should you not, if you went in and out, manage to gain something? What are we going to live on when your inherited

¹ This is the familiar fable motif, 'death by bow rebounding after the string is chewed or burned'. See citations by Hertel in *ZDMG*. lxi. 72 (ad p. 65); and Hertel, *Pañcatantra*, pp. 170, 185; Ralston, *Tibetan Tales*, p. 287.

means are all spent?' He goes out, finds the two wings of the griffin, returns triumphantly, and exclaims: 'From this day on I will go out to trade; prepare my food for the journey!' Next day he saddles an ass, rides off, and comes to a cave which serves a robber band as refuge. He climbs upon a rock over the cave and sits down to eat. Some merchants arrive, stack their goods in front of the cave, and place their trumpet at the cave's door. Having eaten excessively he breaks wind, whereupon the trumpet gives forth a mighty sound. The merchants flee in terror, and he returns to his wife with all their goods. How his wife, sceptical of his prowess, manages afterwards to convict him by an obscene trick, is out of the picture, and concerns not our theme directly.¹ Cf. *Parīṣṭaparvan* 2. 692 ff.

In *Wide-Awake Stories*, pp. 89 ff.,² Valiant Vicky ('Prince Victor'), a little weaver, dreaming of heroic deeds, happens to kill a mosquito with his shuttle. Elated by this deed of derring-do, he starts from home with a bundle, his shuttle, and a loaf of bread, and comes to a city, where a dreadful elephant daily makes a meal off the inhabitants. He goes to the king, and proposes to meet the elephant single-handed, without weapons, except his redoubtable shuttle. On meeting the elephant he is scared to death, and runs off, dropping his bundle, his shuttle, and his bread. His wife has mixed poison into the bread to rid herself of him; the elephant eats the bread, falls dead, and Vicky seats himself triumphantly on his head.

The king makes Vicky commander-in-chief; sends him out with an army against a devastating tiger; Vicky escapes into a tree; and the army scatters. Tiger and Vicky pass six days watching one another. On the seventh Vicky, starved, attempts to slip past his enemy, but the tiger jumps at him with a roar. As Vicky attempts to swing himself back into the tree, his dagger drops into the open jaws of the tiger, and kills him. He returns with the tiger's head, and marries the princess.

A neighboring king attacks with an army; the inhabitants clamor for Vicky's leadership against the enemy. But Vicky,

¹ For this end of the story see Benfey, *Pañcatantra* i, p. xxv, note; Liebrecht, *Orient und Occident*, i. 116 ff., 136 ff.

² See previously, *Indian Antiquary* xi. pp. 280 ff. Communicated by a Muhammadan at Sopur in Kashmir.

in the middle of the night, decamps with his wife and their golden dishes. As they are stealing by night thru the besieging army's camp a cockchafer flies into Vicky's face. In a terrible taking, he and his wife run home again, and bolt under the bed. The wife has dropped the golden dishes with a clang; the noise arouses the enemy, who, half asleep, cannot distinguish friend from foe in the pitch-dark night. Falling on each other, they fight with such fury that by next morning not one is left alive.

Vicky receives half the kingdom, and rules with great dignity, refusing ever afterward to fight, because kings pay others to fight for them.

In Swynnerton, *Indian Nights' Entertainment*, p. 208, a weaver kills nine flies on his arm, and calls himself Nomar Khan, 'the Nine-killing prince'. He becomes commander-in-chief. Both this and the Vicky story are probably of Western Oriental origin.

Kākatāliya blended with other motifs.

A version of 'Valiant Tailor', in which the hero adds bluff¹ to opportunity, is told by Parker, *Village Folk-Tales of Ceylon*, vol. i, pp. 312 ff. It is of extra interest, because it blends the present motif with that of 'Jack the Giant-killer'. That this blend is, as it were, inevitable, appears clearly from the analysis of traits of the latter tale, as given by Köhler, *ib.*, pp. 85 ff. In the Jack the Giant-killer type a giant, or devil, or Persian ghul is overcome by a weak person: a boy, more often a tailor, or a schoolmaster. In Parker's story Sigiris Sinno, a drunkard, having begged a coconut, eats it in a travelers' resting-shed. He strikes at the flies which are settling there; kills twenty; and begs a tinner to cut on a sheet of tin the legend: 'I killed twenty.' This tin shield he hangs by a cord on his neck; men who see it step to one side thru fear, and go away. He hears of a king who has a prize-fighting giant: should any one overcome this giant, the king will give him five hundred masuran and the post of Prime Minister. On coming before the king, the latter says: 'I have a giant. Canst thou fight with the giant and

¹ This fecund theme (*vyāghramāri*, or 'tiger-killing lady') has been worked up by my former pupil, Dr. William Norman Brown, and will be soon published.

win?' Sigiris replies: 'I am one who has killed twenty giants, better than that one.'

They are first to engage in a swimming contest. The giant obtains ten rupees from the king, in order to buy things to eat while they are swimming. When they have made their purchase Sigiris exclaims: 'What are these few things! For one meal I want six quarts of rice and three bottles of arrack. I can swim for eight or ten months.' The giant backs out of the swimming contest, and proposes a fist-fight. When the king asks Sigiris whether he can fight the giant, he answers: 'I will give that one one blow.' They are to get ready in a month's time, during which they occupy adjoining rooms. Sigiris gets hold of an iron nail, with which he gradually makes thin a spot between the two rooms. The day before that appointed for the fight, he asks the giant for some tobacco. The giant asks, how he can hand it to him; Sigiris tells him to knock a hole thru the wall with his hand. The giant professes himself unable, whereupon Sigiris strikes thru the place which he has previously scraped. On the day of the fight Sigiris thinks in his mind, 'To-day is indeed my Fate. How shall I escape?' The giant's thoughts, thru fear, are much the same. They both look for avenues of escape; the giant runs away first; the king bestows upon Sigiris five hundred masuran, and establishes him in the post of Prime Minister. Cf. Parker, iii. 367.

It is interesting to observe that the 'Valiant Tailor' story, whose hero is an innocent, combines with another type in which the innocency of the hero has, as it were, its last expression. This is the type 'Hans im Glück'¹ (Grimm, nr. 1). In *The Orientalist*, ii, p. 102, there is a story by A. E. R. Corea, in which a man, in search of work, gathers some edible leaves on the road-side. These he exchanges for fishes, a leaf for a fish, in a place where there are no vegetables. He barter the fishes for hoes, and these, again, for oxen, with which he sets off to return home. Having nothing to eat, he continues to give two oxen for two rice-cakes, until, at last, he arrives at his home empty-handed.²

¹ 'Fair exchange is no robbery', in its ironic sense.

² Similarly Parker, *Village Folk-Tales of Ceylon*, vol. iii, pp. 304 ff., 336 ff. Cf. also vol. ii, pp. 57 ff.

At this point begin his *kākatāliya* experiences. When he comes before his wife, as poor as he went, she pretends to believe that he will be more lucky next time, and sends him on a new expedition with a viaticum of poisoned cakes. These kill a destructive elephant who rushes upon him, and, on the strength of his seeming exploit, he is made to pass thru the crises of the tiger adventure and the tree fight.

Kākatāliya by proxy.

From the same sphere of conceptions comes the type of story in which the leading personage performs deeds by proxy. The *kākatāliya* element remains the same, namely, the attainment of unexpected, or unwarranted, favorable results by a person wholly unpredestined and unfitted for the adventures incurred. The exploits performed are those of the 'Valiant Tailor'. In *Bhīmasena Jātaka* (80) the Bodhisat is born as a hunch-backed dwarf, named *Culladhanuggahapaṇḍita* ('Wise Little Bowman'). Being a Brahman he gets a finished education at *Takkasilā*, but realizes that his bodily defects will prevent his success in the world. He decides to use some tall broad man as his stalking-horse, picks a huge weaver, *Bhīmasena*, tells him to vaunt his prowess with the bow, and to seek the service of the king. The king accepts him at a guerdon of a thousand pieces a fortnight; the dwarf acts as his page.

Now at that time a tiger blocks a frequented high-road in *Kāsi*, devouring many victims. The archer, being sent out to kill him, is told by the dwarf to muster a large band of country folk who are to arouse the tiger. When the tiger is aroused the weaver is to bolt into a thicket, and lie down on his face. As soon as the people shall have beaten the tiger to death, the weaver is to come out with a creeper in his hand, and pretend that he meant to lead the tiger by his creeper, like an ox, to the king. The folk will then be frightened, and bribe him heavily not to report them to the king, and the king will also reward him. So it happens, and the same events are repeated in connection with a rampant buffalo.

Whereupon the weaver, intoxicated with his prosperity, begins to treat the Bodhisat with contempt, and to scorn his advice. A hostile king marches upon *Kāsi*, summoning its king

to surrender his kingdom, or to do battle. Bhīmasena is sent out at the head of the army on an elephant, the dwarf seated modestly behind him. At the first note of the martial drum Bhīmasena falls a-quaking with fear, so that he fouls the elephant's back. The dwarf bids him wash and go home; himself dashes into the fight; drags out the hostile king; and leads him in triumph to Benares. From that day all India is loud with his fame. The weaver returns to his home.

In Dhammapada Commentary 2. 3^e ¹ kākātāliya effects are also procured by proxy, this time by a charm which a foolish pupil obtains from his teacher, as reward for his devotion. The charm is: 'You're rubbing, you're rubbing! Why are you rubbing? I know too.' Shortly after the young man's return to Benares, the king sets out, à la Harūn-ar-Rashīd, to find out what his people think of him. The first house the king comes to is that of the young pupil. The king observes tunnel thieves breaking into the house. The noise awakens the young man, who begins to repeat his charm, and the thieves flee.

The king learns the charm. That very day the Prime Minister goes to the royal barber, gives him a thousand, and says to him: 'The next time you shave the king, cut his throat; then you shall be Prime Minister, and I shall be king.' While the barber is sharpening his razor, the king begins to repeat the charm.² The barber, thinking that the king is aware of his intention, throws away his razor, falls at the feet of the king, and implores his pardon, afterwards revealing the plot. The king banishes the Prime Minister, and appoints to his place the young man who taught him the charm.

¹ See Burlingame's synopsis, p. 85 of his Translation of that work in HOS.

² The charm in question occurs otherwise in the Tantrakhyāna (Bendall, stanza 34; Hertel, stanza 32); see Hertel, Das Pañcatantra, pp. 319, 327. It is as follows:

ghasasi ghasasi kṣuraṁ sambhramāṁ mām nirikṣase,
jñāto 'si tvaṁ mayā dhūrta yaṁ mām chalitum ichasi.

Here ghasasi is either corrupt, or Prākṛitism for gharṣasi, in which case it reflects a Prākṛit original. The tale alluded to in this stanza seems to occur here for the first time; but see also the folklore version immediately following.

It is interesting to observe that our application of the *kākatāliya* idea both to 'Dr. Know-it-all' and to 'Tapferes Schneiderlein' is borne out by a folk-lore conglomerate which combines the last mentioned razor motif, obviously pertaining to 'Dr. Know-it-all', with two of the episodes of 'Tapferes Schneiderlein'. In the *Orientalist*, vol. ii, pp. 174 ff., there is a Sinhalese story, by T. B. Panabokke, of a foolish minister (*adigār*), as timid as he is illiterate. The rest of the ministers, out of jealousy, induce the king to command each of his ministers to compose a stanza in his honor. The illiterate one, unable to find anything, perches himself on a rock near his house, brooding upon his failure, which is likely to cost him his office. An old buffalo comes along, and, as is the wont of his species, begins rubbing his neck against the side of the rock. This inspires the minister with a bright idea; he writes upon his tablet: 'Do I not know the reason why you are coming rubbing your neck against the rock?' Now this line in the original means also: 'Do I not know the reason why you are coming whetting your razor?' With this line written four times he presents himself before the king, who is rather taken with its meaningless jingle, and keeps repeating it. Now the other ministers, angered, plan to take the king's life, and bribe the king's barber to cut His Majesty's throat. When the barber comes up, the king, as is his habit, repeats this line. On hearing it the barber prostrates himself; confesses; the ministers are executed; and the stupid one raised to the position of Prime Minister.

Later on this same *adigār* gets again to be regarded with a jealous eye by the *adigārs* that succeed the faithless ones in office. Again they plot against him, and succeed in having him sent out against the lion, and against the hostile army upon a mettlesome horse, in the manner of the normal or unitarian versions of the story.

Incidental kākatāliya.

The two types of *kākatāliya* stories represent without doubt the fable's primary application. Given deficient intellect and deficient strength as starting-points, the shrewd and rude humor of the folk is certain to hit the device of contrasting these shortcomings ironically with the highest success. The paradox is,

paradoxically speaking, most natural. But the *kākatāliya* idea is not likely to restrict itself to this rounded off design. There will be, in stories whose main motif is otherwise, chance of applying the idea as an incidental *deus ex machina* device, even tho the incapacity or unfitness of the hero is not stated or felt so distinctly.

Thus the well-known Pañcatantra tale, 'Weaver as Viṣṇu'¹, is, in the last analysis, also a *kākatāliya* story. The reckless doings of the weaver, calculated to arouse the anger of the god Viṣṇu, bring on, at a critical moment, and quite as a pleasant surprise (*kākatāliya*), the aid of that god himself, so that the hero, at the moment of impending disaster, emerges into triumphant success. What is more, the hero is not a particularly worthy person, in point of fact, a weaver, whom we have met before in *kākatāliya* exploits :

A certain weaver falls in love with a beautiful princess. Despairing of fulfilment, he is about to commit suicide, when a friend of his, a carpenter, comes to the rescue. He fashions of wood a mechanical Garuḍa bird (Viṣṇu's mount), as well as the rest of the standard mythological belongings of the god. After that he instructs the weaver in the mechanism of the Garuḍa, and bids him fly, as Viṣṇu, to the apartment of the princess, pretend that he is the god, and enjoy the princess. He does so ; easily overcomes the princess' scruples ; and unites himself with her by the Gandharva rite of marriage. After this has gone on for some time the coral under lip of the princess shows signs of amorous bites, a matter not unnoticed by the eunuchs of the harem. They report the affair to the king, who, in turn, confers with the queen. As soon as they confront the maiden with their well-grounded suspicions, she explains that no less than lofty Nārāyaṇa comes to her nightly as her husband. The parents, rejoiced, can hardly await the coming night to witness the glorious sight of the god who has so greatly honored their house. After the king has convinced himself with his own eyes of the truth of his daughter's adventure, he determines, by the might of his son-in-law, to subjugate the

¹ The bibliography of this tale is stated by Hertel, ZDMG. lxi. 71 (nr. 33, ad pp. 45 ff.).

whole earth, and, by way of preliminary, commits acts of unrighteousness against his neighbors.

The neighboring rulers ally themselves against the king, and make war against him. Thru his daughter-in-law the king appeals to the weaver, who says to her: 'O beatified, how insignificant are thy father's enemies! Fear not, in a moment I shall crush them with my discus, yclept Sudarçana.' Nevertheless the weaver, in trepidation, lies low for a while, until the king is indeed hard pressed, and his wife becomes very insistent. Then he realizes that complete defeat will include his own discomfiture, and decides to bluff out the rôle of Viṣṇu. The real god Viṣṇu, who knoweth past, future, and present, then says to the real bird Garuḍa: 'Knowest thou that a certain weaver is acting my part, sitting on a wooden Garuḍa? He means to fight in dead earnest, and will surely be killed by the arrows of the enemy. After his death all the world will say that Viṣṇu and Garuḍa have been conquered by warriors, and will cease to honor us. Hie thee, therefore, and enter into this wooden Garuḍa; I, for my part, will transplant myself into the body of the weaver, so that he may annihilate his enemies.' So it happens, and the weaver ever after lives merrily with his wife, greatly honored by the king.

Negative kākātālīya, or 'Biter bit'.

There is a type of story whose main trait is the 'Biter bit' idea¹, widely prevalent, infinitely variegated, which in a negative way suggests the kākātālīya motif operating in favor of the person plotted against. Such stories contain also positive elements of the same sort, because the person plotted against occasionally derives advancement in wealth and station in the final dénouement. Thus in Padakusalamāṇava Jātaka (432) a young couple live together with their two mothers. The daughter, conceiving hatred against her mother-in-law, persuades her husband to kill her. They are to carry her off by night, bed and all, and throw her into the crocodile river. The son, however, preferring the death of the other old lady, puts a

¹ 'Wer andern eine grube gräbt, fällt selbst hinein.' 'Often the harm that one wishes to another recoils on one's self, as a ball thrown against a wall': Kathās. 20. 213.

mark which is to distinguish the two old women by night upon the bed of his mother-in-law, who is thus permanently rendered innocuous by being fed to the crocodiles. Next morning, when the mistake is discovered, the wife says to the husband: 'My lord, my mother is dead, now let us kill yours.' They take her asleep to the cemetery for cremation, but forget to take fire with them. The wife is afraid to go back alone, or to stay there alone, so both return to fetch the fire. The mother, on waking up, realizes the situation, gets up, and stretches upon her bed a corpse, which she covers up with a cloth. Then she escapes into a mountain cave. The couple return with fire, burn the corpse, and return home.

In the cave the mother-in-law finds a bundle which she secures for her own after some adventures. Extracting from it a garment and all sorts of jewels, she returns home. When questioned as to the source of her wealth, she craftily tells her daughter-in-law that all that are burned on a wooden pile in that cemetery receive the same. The daughter-in-law goes and burns herself.

This Jātaka story is repeated circumstantially in Parker, *Village Folk-Tales of Ceylon*, vol. iii, pp. 223 ff.

Somewhat differently, Chavannes, *Cinq Cent Contes et Apologues Chinois*, vol. iii, p. 141: A woman who wishes to kill her mother-in-law persuades her husband that if she be burnt she will be reborn as a divinity. They make a great fire, give a feast, and, when the people are gone, push the mother into the fire. She falls on a ledge of the trench in which the fire is built, and escapes. In the dark of the night she climbs up a tree for safety. Robbers come to the foot of the tree with valuables they have stolen, and, when she happens to sneeze, run off, taking her for a demon. In the morning she returns home with a heavy bundle of jewelry, abandoned by the robbers, tells the daughter-in-law that she had become a deity, had therefore received these valuables, and offers to send her also. The fire is made up afresh, the man pushes his wife into it, and she is burnt up.

That the controlling motif of this story is the 'Biter bit', rather than *kākatāliya*, may be seen from the Tibeto-Mongolian story, number eight, in the *Siddhi-Kür*, as reported by Jülg, *Kalmükische Märchen*, pp. 43 ff.: At the court of the

Khan Kuntshong live two rival artists, a painter and a wood-carver, their souls riven with hostility towards each other. One day the painter presents himself before the Khan with the following statement: 'Your deceased father has been reborn in the realm of the gods. Being called there, I went and beheld his immeasurable lustre and glory. Here is a letter from him addressed to you.' The Khan reads: 'To my son: After parting from life here, I was reborn in the realm of the gods, where I am living in plenty and superabundance. There is, however, one thing I stand in need of, namely, a wood-carver to erect a temple. Send therefore our own wood-carver; how to reach here is known to the painter.'

The story proceeds to tell, with reposeful breadth, how the Khan cites the wood-carver into his presence; communicates to him his pending mission; how the carver scents the malign plot of the painter to destroy him; and how he determines to frustrate him. The painter tells the carver: 'Prepare all the tools needful for the practice of your art; heap a pyre of wood drenched with sesame-oil about yourself; and then reach heaven by mounting the pillar of smoke which will ascend from the pyre.' The carver agrees, and suggests as a convenient place of operation a field near his own house. Then he digs a tunnel from his house to the centre of the field, and covers its opening with a slab of stone, hidden under sod. On the day of the cremation the carver enters the pyre, and, under cover of the first smoke, escapes to his house, where he hides away for a month.

During that time he keeps in the shade, and nourishes himself with milk alone, so as to bleach his complexion. At the end of that time he dons a garment of transparent white silk, in which he presents himself to the Khan with the following letter from his father in heaven: 'My son, I am rejoiced that you are ruling your kingdom in piety and prosperity. In the erection of the temple up here the wood-carver has performed valuable services which are to be rewarded by you with abundant presents. Now, however, all sorts of decorations in paint are needed here in the temple; it is imperative that you promptly send the painter. The manner of ascent is as before.' The painter, on receiving the order of the Khan, and seeing the carver dressed in a garment of transparent white silk, adorned with jewels

which he has received as reward, believes the carver, and thinks that the needful light will come to him during his journey. All is arranged as before: the fire is made ready. The painter, unable to bear the torture, issues howls of pain which are lost in the joyous shouts of the multitude. He tries to jump, but tumbles back into the fire which roasts him entirely.

This story is a bridge between *kākatāliya* and 'Biter bit', which calls for a separate article in the Encyclopedia of Hindu fiction.

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Postscript: Dr. W. N. Brown draws my attention to another modern Hindu definition of *kākatāliya*, by Roy, in his Translation of *Mahābhārata*, *Āntiparvan* 177 (p. 15, note). It is not very different from that of Mookerjee (see p. 14), yet descends somewhat from the height of fitness or patness, so characteristic of the fable's real meaning, to wit: '*Kākatāliyam* is, literally, "after the manner of the crow and the palmyra fruit". The story is that once, when a crow perched upon a palmyra tree, a fruit (which had been ripe) fell down. The fruit fell because of its ripeness. It would be a mistake to accept the sitting of the crow as the cause of the fall. The perching was only an accident. Yet men frequently, in tracing causes, accept accidents for inducing causes. Such men are said to be deceived by the fallacy of the crow and the palmyra fruit'.